

Transient Affection,  
Obligatory Love,  
The Christian Ideal  
Judge William's "The Aesthetic Validity of Marriage"

by

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A Paper Submitted to Dr. Colin Brown  
of the School of Theology  
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The Vortex of Johannes  
With Constant Reference To Judge William's Defense  
of the  
Aesthetic Validity of Marriage:  
Reflections On Either/Or

by

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A Paper Submitted to Dr. Colin Brown  
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Preface

Upon surveying the collection of Soren Kierkegaard's works brought together by Robert Bretall I was struck by a certain passage found in Either/Or written by Judge William to the young Aesthete, Johannes:

There is also something upon which you will agree with me entirely, for how often and how surely have your mockery and your irony hit the mark when you were denouncing what you call "fortuitous love affairs" and the "bad infinity" of love---when one is looking with his sweetheart out of the window, and that instant a young girl turns the corner into another street, and it occurs to him, "It is with her I am really in love," but when he would follow her trace he is again unsettled, etc.<sup>1</sup>

Reading further, I thought that it would make for a interesting study to contrast three philosophies about love. They are the Transient Affections of Johannes (the Seducer), the Conjugal (Obligatory) Love of Judge William and finally what I perceived to be the Christian Ideal for love found in the New Testament. This, of course, was based upon a cursory reading of an excerpt of Judge William's full argument. I plowed through the "Either" section, alternately finding myself entertained and overwhelmed with the author's verbosity. By the time I reached the "Or" section it was quite apparent to me that my argument would be at best artificial and at face value irrelevant. Oh, it

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<sup>1</sup>Robert Bretall. A Kierkegaard Anthology. (Princeton: Princeton University Press, 1946). p. 86.

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would be relevant to contemporary society (providing that this society has room for another diatribe on the worn out subject of Marriage vs. the Secularist-Humanist conspiracy), but then it would be an obvious case of reading into someone else's work a pet viewpoint of my own. No, Johannes and the elder civil servant afforded me a different perspective on the subject. This perspective has to do with human nature, love and the twin tyrants Chronos and Boredom.

**A Funeral**

When I closed the first volume of Either/Or I sensed in my inner man the unwelcomed thud of a body being tossed into an open grave. The attendants walked away silently and I found myself alone, having anticipated a wedding only to stumble upon a funeral. The silence and the light bit of rain that ran down my glasses echoed the emptiness that ate at me. I had spent close to two months dancing and playing cerebral voyeur with Johannes. I felt that we had the comradery that only thieves had. He was ever the melancholic but the gleam in the corner of his eyes was a warning that you had better have your wits about you when socializing with this animal. Animal. Such lyrical music fell from the lips of this beast:

Music finds its way where the rays of the sun cannot penetrate. My room is dark and dismal, a high wall almost excludes the light of day. The sounds must come from a neighboring yard; it is a probably some wandering musician. What is the instrument? A flute? . . . What do I hear---the minuet from Don Juan! Carry me then away once



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more, O tones so rich and powerful, to the company of the maidens, to the pleasures of the dance.--- The apothecary pounds his mortar, the kitchen maid scours her kettle, the groom curries the horse, and strikes the comb against the flagstone; these tones appeal to me alone, they beckon only me. O! accept my thanks, whoever you are! my soul is so rich, so sound, so joy-intoxicated!<sup>2</sup>

So much the vampire. He was a man unfathomed leisure, trusted servants and high born carriages. I used to love watching him weave his foreordained conversations, casting his verbal spell upon the young maidens and running circles around the frustrated lads with his rapier-wit. Always one step ahead of the rest. No one could play both sides of the game as well as he could. O, it was but a game to him. A youth beyond his many years.

But he no longer found his challenge in staying ahead of the boys and men with slothful minds. It was now a different force that was to be reckon with. Although he often went through the seasonal paces that all the young men traced, the dances and the theater, it seemed as if he did not move at all. While others would join the circle and pair off and move along, he would return and smile and find a new feminine face to enlighten. Then others would fall in while some (leading a woman gently by the hand) would vanish into the night. But he would be back again, like the country boy with an empty plate in a smorgasbord.

I want to be done with the thoughts that echo through my head like the baying cats crying in the night. There was a

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<sup>2</sup>Soren Kierkegaard. Either/Or. tr. David Swenson. (Princeton: Princeton University Press, 1959). volume I, pp. 40-41.

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certain hollowness to him, a certain way in which he was not really there. I had heard the rumors that were circulated concerning him. But one does not easily give in to mere rumors when hope has yet to test her wings. So in my idleness I began to observe him as he made his rounds, a concentric circle that orbited ever nearer to the lodgings of one Cordelia Wahl<sup>3</sup>.

Everything had been set to turn like clockwork. And even as it unfolded before my eyes I could not believe it. I was acquainted with his fascination for the play, The First Love.<sup>4</sup> I was aware of the significance that it had for him; Or at least the significance that he had revealed to me. At another time he had shown me a letter that the good judge William had written to him. There was much discussion about illusions and romantic love and romantic love being only the first fruits, as it were, of Conjugal love and whether one could base the eternal (love) on

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<sup>3</sup>ibid. p. 332

<sup>4</sup>ibid. p. 231. The thing about "A's" appraisal of the play is knowing whether this "A" is the same writer of the Diary of the Seducer, our Johannes. After casting the particulars and the universals about on their pointed little heads, the overwhelming illusionary nature of the concept of "First Love" makes Judge William's treatment of it seem a little ill-founded. This is especially true when he writes that man can only love once (vol. 2, p. 61). For love to succeed there must be this devoted singleness (another oxymoronic concept) but to say that one can love only once . . . is to be living back in the 19<sup>th</sup> Century.

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the temporal (the sensuous).<sup>5</sup> It was a perplexing matter to me. But he was well up to his elbows in a "project." Between aunts and kitchen schools and keeping Edward on edge, I could see where his hands were more than full.<sup>6</sup> Then there was the woman for whom all of this steam was being blown off, Cordelia.

Once he wedged his way, or rather I should say, suddenly appeared in her parlor the lever was thrown and the slow moving hour hand of his internal clock had been set in motion. Now it was time to sit and wait while the flower put forth her only blossom. And he waited.

As the hands inched across the face of his clock so the bindings and covering of the blossom slowly relaxed and stretched out until just a hint of bright color could be seen. And in

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<sup>5</sup>If it is indeed impossible for the Eternal to be founded upon the Temporal than what is it about this phenomenon that both writers want to lay claim to it? Love is indeed vivifying---the actualizing agent in life. But because, as we presently understand it, it is a human phenomenon it therefore falls victim to the same paradoxical dilemma that human religious experience falls to, the disharmony/non-communication between the composite elements that make us humans, the unspeakable.

I love it when Judge William accuses Johannes of living in an illusion and that shaming other people's illusions is not the same as coming upon truth (vol. 2, p 80). Proving something to be false only proves the non-truth of the thing. Truth is another step beyond. But, at the same time the good judge never produces a living example (outside of himself) of what he is trying to prove. He falls back on the old ploy that if you don't see it around you it's because it's not being properly executed by those involved in the production (Christians use that scheme all the time to prove the "Truthfulness" of Christianity---"No, really, it works. Your brother-in-law that says he's a Christian and was caught cheating on his wife, he just wasn't doing it right). (vol. 2, p. 143).

<sup>6</sup>ibid. vol. 1, p. 342. Poor Edward. My favorite line is: "Edward must go; he has reached the very end. At any moment I may expect him to go to her, and make a declaration of love." (p. 361). Poor guy, didn't even stand a chance.

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this pageantry of potentiality I could hear an unending sigh lifted up in honor of what was to be lost as the breeze touched the leaves of the birches that were freshly turning green. It doesn't really matter what happened next. What should have been Spring suddenly turned into Winter. What should have been the sounds of Wedding bells and young people laughing became the sounds of empty courtyards and a body uncereemoniously landing on the bottom of a lime stained pit. If I could have found him I would have killed him.

The thing is that he said himself, "if you marry you'll regret it and if you don't marry you'll regret it."<sup>7</sup>

**The Gap**

One of the issues that I was not at first aware of was the cultural gap between Southern California in 1986 and Copenhagen in 1843. The ideology involving women is phenomenal:

I shall attempt to think of woman in terms of her category. Under what category must she be conceived? Under the category of being for another. But this must not be understood in the

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<sup>7</sup>Ibid. vol. 1, p.37. I have obviously taken poetic license with the body falling to the bottom of a pit. Don't worry folk, lovely Cordelia is not in there. I just felt that that image, like at the end of the play/movie Amadeus, best expressed my change in my feelings over the Seducer and the hopeless condition that he left her in. Emptiness. Hollowness. True to his aesthetic self the one thing that he values was that poetic moment, that First Love, the blossoming of the Beloved. And once that was had, then the flower was not even good enough to be thrown in the trash can. He gives her notice. He steps back and watch all of the props that he has erected fall to the ground. All that appeared to be real was a mere facade. (vol. 1, pp. 420 & 433).



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bad sense, so if the woman who is for me is also for another. Here as always in abstract thinking, it is essential to refrain from every reference to experience; for otherwise, as in the present case, I should find, in the most curious manner, that experience is both for me and against me. . . . Woman is therefore being for another.<sup>8</sup>

Kierkegaard thought that the worst thing for a woman to do was to imitate a man, to surrender her femininity to do the things that a man does. He was a child of his generation (just as I am of mine). Both "A" (Johannes) and "B" (Judge William) see a natural distinction that is complete between men and women. My one comment regarding this is that if we lived in an ideal world where people could be trusted and where men loved and were fully devoted to their wives than women would not have to compete with men. But this is not the case. There are hints here and there behind the idea that divided what was human in the beginning and made part woman and the other part man and without each other they are certainly less than complete.

**The Summation**

The vortex of Johannes is not just the seductive power of this individual but it is the fear of boredom. It is the tyrant that takes a young loving couple and changes them into combatants. The First Love that Judge William wrote about is fleeting, it is unreal. It vanishes and leaves the pair with Obligatory love, "love because . . ." The vortex of Johannes is the tyrant Chronos.

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<sup>8</sup>Ibid. vol 1, p. 424.

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Johannes knew how to use time to pluck the fruit that he wanted and leave the pit for some other fool. Chronos is the unstoppable force that evaporates away the life in a relationship and leaves the couple to either despair or the Rotation Method. Even Judge William suggests a variation of the Rotation Method to enhance the relationship.<sup>9</sup>

The only thing that I know of that can combat the Vortex of Johannes is periodic renewal within the relationship. Unfortunately, given the "if it's not broken, don't fix it" mentality prevalent in America, periodic renewal has just as much chance to catch on as bobbing for french fries does. God help us.

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<sup>9</sup>Ibid. vol 2, p. 109.

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#### SUMMARY OF JUDGE WILLIAM'S ARGUMENT

We have now seen how romantic love was built upon an illusion, that the eternity it claims was built upon the temporal, and that although the knight of romantic love was sincerely convinced of its absolute durability, there nevertheless was no certainty of this, inasmuch as its trials and temptations have hitherto been in a medium which was entirely external. Such being the case, it was able with a pretty piety to accept marriage along with love, although, after all, this acquired no very deep significance. We have seen how this immediate and beautiful but also very naive love, being embodied in the consciousness of a reflective age, must become the object of its mockery and of its irony; and we have seen too what such an age was capable of substituting for it. Such an age embodied marriage in its consciousness and in part declared itself on the side of love in such a way as to exclude marriage, in part on the side of marriage in such a way as to exclude love. Hence, in a recent play a sensible little seamstress, speaking of the love of fine gentlemen, makes the shrewd observation, "You love us but you don't marry us; the fine ladies you don't love, but you marry them."<sup>2</sup>

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<sup>1</sup>Brettal: p 86.

<sup>2</sup>Brettal: p 88. In Judge William's idea of conjugal love is the sense of experiencing eternity now. It is the "romantic" struggle in time, that is having the "moment" of love (a bit of eternity) plus the time spent in marriage.



I recently overheard a conversation  
 in the refectory in which the gentleman  
 speaking ~~was~~ relating how his wife  
 had ~~not~~ presented him with an ultimatum,  
 that it was either the ministry or her.  
 He chose the ministry. This may be a more  
 apt illustration of S.K.'s dilemma as presented  
 in F+T rather than F/O but upon hearing  
 this story I was gripped w/ a concern ~~about~~  
 regarding the nature of  
 the relationship that this  
 man & woman had. Where  
 was "love" in her ultimatum &  
 his decision? What is the Christian ideal regarding  
 love? How does it real to existence? Does it  
 really exist? These are questions that are pertinent

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not only to the young man's dilemma but  
questions alluded to or congruent up when considering  
54.5 chapter in E/O "The AUP in"

① What is the Christian Ideal of Love?

(Biblical - test  
- description)

< Hegelian / Idealistic elements?  
Particular?

Day to Day  
Can "love" fail?

CI = Divine "love" → Divine love <sup>exists</sup> only in God  
instants, biological attraction, circumstances,  
reason → instruments

Agape

X-amount to love; echoed by John,  
what does it mean.



love is an obvious drunk in the  
↓ Hegel / Idealist / Romanticist armor  
not moment of the divine →  
thoroughly "other"

the extent of love - what is it? Door to  
infinity?

George → biological love

sacrifice → agape because ...  
less than agape reason

And he knew → I love you because ...  
is no longer "love." Reasoning justify  
giving where love wants. no reason it  
just wants to give. "I love you, <sup>no</sup> because."

I may not understand the key player's  
philosophy's -  $\therefore$  risk re-inventing the  
wheel but

21c. proposition - real problem is  
the illogicality of saying an eternal identity  
expression  
on a (temporal phenomenon) Agreed both ways: "A" =  
~~its temporal~~ the temporal is to be enjoyed  
& is unlike a moment of an eternal  
truth the best one can have.

"B" = the eternal is "possessed" w/ the apparent  
"temporal" it is the eternal that elevates  
the temporal

A = experience the temporal (moment of  
eternal)

B = possess the temporal (at least as much  
if not more of the  
eternal - possession)



## Notes on Either/Or, volume I: preface

Dear Reader: I wonder if you may not sometimes have felt inclined to doubt a little the correctness of the familiar philosophic maxim that the externa is the internal, and the internal the external. [p 3]

Thoughts about outward appearance and inward reality---> cupboard contents; Authors A and B.

Hesitation and buying the secretary (cupboard); low offer refused by the dealer;

"You must make up your mind," I thought, "for suppose it is sold, then it will be too late. Even if you were lucky enough to get hold of it again, you would never have the same feeling for it." [p 5]

In my heart I begged the secretary for forgiveness for the harsh treatment, while my heart felt it's doubt strengthened, that the external is not the internal, as well as my empirical generalization confirmed, that luck is necessary to make such discoveries possible. [p 6]

## Notes on Either/Or, volume I: Diapsalmata - ed se ipsum

Grandeur, savoir, renommée,  
Amitié', plaisir et bien,  
Tout n'est que vent, que fumée:  
Pour mieux dire, tout n'est rien.

[translation:

High rank, knowledge, renown,  
friendship, pleasure, and possessions,  
---Everything is nought but mind, vapor:  
To say it better, everything is nothing.  
- Paul Pelisson (1624-93)] [p 18]

What is a poet? An unhappy man who in his heart harbors a deep anguish, but whose lips are so fashioned that the moans and cries which pass over them are transformed into ravishing music. His fate is like that of the unfortunate victims whom the tyrant Phalaris imprisoned in a brazen bull, and slowly tortured over a steady fire; their cries could not reach the tyrant's ears so as to strike terror into his heart; when they reached his ears they sounded like sweet music. And men crowd about the poet and say to him, "Sing for us soon again"---which is as much as to

say, "May new sufferings torment your soul, but may your lips be fashioned as before; for the cries would only distress us, but the music, the music, is delightful." And the critics come forward and say, "That is perfectly done---just as it should be, according to the rules of aesthetics." Now it is understood that a critic resembles a poet to a hair; he only lacks the anguish in his heart and the music upon his lips. I tell you, I would rather be a swineherd, understood by the swine, than a poet misunderstood by men. [p 19]

There are well-known insects which die in the moment of fecundation. So it is with all joy; life's supreme and richest moment of pleasure is coupled with death. [p 20]

**Note: the following passages will be referred to but not quoted directly.**

Passion for living lost in man: see p 21-22 "The reason why Aladdin . . . an art in which we are thoroughly trained?"

New Love: see p 24.

The ridiculousness of being too Busy: see p 24.

Being a mystery and God's hidden intesion: p 26.

On being in a passionless age/generation: p 27.

Pursuing/by passing pleasures: p 28.

\* Faithful/unfaithful women (lasses): p 29.

Essence of pleasure - enjoying enjoyment: p 30.

A conception of Eternity - erring bookkeeper and mindless harem-girl: p 31.

\* Subjective remembering and life: p 31-32.

\* Remember the reasons - "everything to gain and nothing to lose": p 32.

Beholding Reality and laughing (what's expected"): p 33.

"Not this Mary"---facing the world with our ideals: p 34-35.

What one hopes everyone acknowledges but no one sees its deception: p 35.

## Notes on Either/Or, volume I: An Ecstatic lecture

Doing and not doing produces the same result---regret. True eternity is before the choice of either/or: pp. 37-39.

Appearances to the outside despised world: p 39.

Old pleasures grow old; potentiality is better: p 40.

Detachment: p 41.

First love remembered: p 41.

## Notes on Either/Or, volume I: The Immediate Stages of the Erotic -or- The Muscial Erotic

- Insignificant Introduction: [p 45] the master and his masterpiece . . . . Greatness: subject and poet; not accident fo poet to find subject or visa-versa; good subject & poet---> fortunate.

Mozart-->Don Juan, the best (all are the best though) [p 46-47].

Passion is very important.

Immortal Mozart! . . . Thou, to whom I owe it that I did not pass through life without having been stirred by something. [p 47]

He exalts Mozart over his own happiness---image of tragic love (love's nature?). It is the object that holds the universe together.

The class of "Classic" = absolute harmony of form and content: p 47.

Mozart's Don Juan and immediate Eternity, perpetually experienced: p 49.

Trying to classify the classics---looking for that non-essential delimiting element to grade one classic work above another (justifying preference to Mozart's Don Juan over other's): pp 49ff.

Any art and classic work confused: p 51.

confused language: p 52.

Most abstract medium ---that which is furthest from language: p 54.

The task to which this inquiry is committed is to show the significance of the musical-erotic, and again as a means to this end, to point out the different stages which, as they

have this in common, that they are all immediately erotic, also agree in being essentially musical. What I have to say on this subject I owe to Mozart alone. hence, if one or another reader should be polite enough to agree with my exposition, but still be a little doubtful as to whether it was in Mozart's music, or whether I had not myself read it into the music, I can assure him that not only the little which I here present is found there but infinitely more; aye, I can assure him that it is precisely this thought which gives me courage to attempt an explanation of certain features of Mozart's music. [pp 57-58]

He goes on about something infinitely charished that one fears would be lost: "The soul becomes sad, and the heart softens; for it is as if you were bidding it farewell, as if you were separating yourself from it, never to meet it again either in time or eternity." He then says that this is not so with Mozart:

As far as Mozart's music is concerned, my soul knows no fear, my confidence is boundless. For one thing, I know that what I have hitherto understood is very little, so there will always be enough left behind, hiding in the shadows of the soul's vaguer intimations; and for another, I am convinced that if ever Mozart became wholly comprehensible to me, he would then become fully incomprehensible to me. [p 59]

He then writes about Christianity and sensuousness. The two being commonly understood as being contrary to one another--but in so being one is presented by the other and visa-versa. The sensuous existed first and existed in another manner upon Christianity's appearance as enemy (it existed in a psychic way [p 60]:

It was in this manner that it existed in paganism, and, in its most perfect expression, in Greece. But sensuousness psychically determined is not opposition, exclusion, but harmony and accord. But precisely because sensuousness was harmoniously determined, it appeared, not as a principle, but as an enclitic assimilated by assonance.

This consideration will serve to throw light upon the different forms assumed by the erotic in the different stages of the evolution of the world-consciousness, and thereby lead us to determine the immediate-erotic as identical with the musical erotic. In the Greek consciousness . . . [p60]



He then goes on to talk about the concept of Love:

Love was present everywhere as moment, and as such it was momentarily present in the beautiful personality. The gods recognized its power no less than men; the gods, no less than men, knew happy and unhappy love adventures. In none of them, however, was love present as principle; in so far as it was in them, in the individual, it was there as a moment of the universal power of love, which was, however, not present anywhere, and therefore did not even exist for Greek thought nor for the Greek consciousness. [p 61]

intellect don't language & music & it  
singing "spirit" [p. 69]

interesting point about the similarity  
between music & religion - religion's  
self interest being pointed in words-oriented  
consciousness. [p 71]

The relationship between spirit & language (words)  
is an elemental one - this draws from the idea  
of revelation & reflection as being in the  
realm of language & spirit. [p. 71]

- 1<sup>st</sup> → first stage is desire & object of desire dancing  
- coming to consciousness; twilight of knowing.  
(Ficino)  
2<sup>nd</sup> stage is desire unlearning & object of desire  
fleeing into the unreal [p 79]

→ consciousness music & ethical (unmarried) love  
"The fault in the Magic Flute [p 82]  
... it is absolutely unmarriageable."

3rd stage Don Juan

2 previous stages are presentments of Don Juan  
[... except that something always constantly  
remains behind ... p. 83]

→ summation of two stages & their synthesis  
in the 3rd [p. 83]

prayer to "you friendly genius - to assure  
committing woman to eternal truth [p. 85/6]

# 1. Sensuous Behn is Qualified As Seduction

First A Don Juan in the place is  
individual folk tales.

First world intelligence & Don Juan is  
all sensuousness concentrated in one mythical  
figure [p. 91]

→ predicate = the erotic love is seduction [p. 92]  
Greek love is psychological & not sensuous  
"relatively pure" not plotting the next  
victim (aka Don Juan) p. 92

particular person  
not general

excesses

I know of no one such lengths  
that goes to such lengths  
to show in such lengths  
"love" & the emotional psychological  
philosophical

mental/emotional

See #6 Sense-perception  
Notes p. 447

Danish Sandset

"his Don Juan is not guilty of sensuality (not a  
moral issue) but simply represents sensuousness - an  
amoral wild impulse following its purely natural urge."  
p. 447

the mythical character of Don Juan. is sensual  
(word natural euphony) - carnal - in  
love w/ love. pff 95-97

Don Juan seduces woman (in general) the  
number & individuality is insignificant - Zerlina  
is a common person etc. p. 96

Elvira is his weakness because she has  
been seduced by him: "She is dangerous to  
him because she has been seduced. In the same  
sense, exactly in the same sense, Zerlina  
becomes dangerous to him when she ~~is~~ is  
seduced. As soon as she is seduced, she is  
elevated to a higher sphere, to a consciousness  
which Don Juan does not have. Therefore, she is  
dangerous to him. Hence, it is not by means of the  
accidental but by means of the general that she  
is dangerous to him." [p. 96]

Don Juan is seducer → the object of his desire is the sensual

[an ~~amoral~~ impulse following its purely  
natural urge.]

\* Desire - seduction, but not deception. 99  
not a seduction of words - the how/withhold - that  
would involve intelligence - first. 90

Don Juan "desires in every woman the whole of  
womanhood, & therein lies the sensuality  
idealizing power w/ which he at once embellishes  
& overcomes his prey." [p. 90]



Don Juan doesn't shyly formulate his plans  
craftily calculating the effect of his tongue." (p. 99)  
His life is as effervescent as the wine of which  
he stimulates himself..." (99/100)

↑ he is an ethically determined seducer.

this situation, only music can ~~describe~~  
express, & I know no other predicate to  
describe it than this: it is exuberant joyful life."  
(p. 100)

something to be heard & not seen.

② Other Adaptations of Don Juan, Considered  
in relation to the musical interpretation

in this section "A" compares  
Mozart's Don Juan w/ that of  
Molière & puppet show & Heberberg's play)  
→ broadly w/ the music the sensuous  
is lost or made ridiculous & consequently  
Don Juan becomes a comedy.

③ The Inner Musical Structure of the opera

His intention re: Don Juan, not detailed analysis  
of the parts → look at the whole of  
observations (p. 116)

- Drama → swift forward movement  
opera → immediate action {us (p. 117/8)

Pensive - Overture & loving like a woman p. 127

Overture - Flash of light upon a dark horizon;  
a stone skipping upon a pond  
Daffodils dance over the daisies p. 128/29

### Insignificant Prologue

Mozart's Don Juan ought to shed light on  
understanding  $\Rightarrow$  happiness! (134)

~~THE ANCIENT~~

THE ANCIENT TRAGIC MOTIF AS  
REFLECTED IN THE WORK

- An Essay in the Fragmentary  
Period between a meeting  
of the  
SYMPARANE (ROMENO)

[trans.: "The Fellowship of buried lives."]

Tragic has not changed p. 137

various comedies - various types of laughter  
also various reasons/types  $\rightarrow$  tragedies p. 137/8

not comparison of ancient & modern  
tragedy but how modern contains  
the elements of the ancient. p. 138

Democritus of the age → tragic/comic  
isolation among the hundreds/association  
p. 138/9

social movements to reveal society's chaos -  
avoiding responsibility but wanting  
holding power 139/140

Diff ancient & modern trag - anc → relation  
to family / State / Destiny mod → struggle  
falls according to own deeds - reflection (141)

Sophocles - Oedipus Colonus / Oedipus Rex / Antigone  
guilt whorled → contains the self-contradiction  
of being guilty & yet not not ~~being~~  
being guilty.

Tragic → Jehovah's wrath is ethical ∴ ≠  
tragic; - greek gods no ethical character  
∴ only aesthetic ambiguity. p. 140

Exkurs as a tragic figure - inherited guilt.

tragic sorrow-reflection/transparency/shit } 149  
" pain - obscurity/modesty

Fragmentary nature <sup>all</sup> ~~of~~ ~~human~~ striving  
as opposed to nature's ~~coherence~~  
p. 149

interjectory style [of thinking] p. 150

reflections on "Ancient" & "modern" Antigone  
pp. 151 ff

---

SORDID GRASP

Psychologized Protine  
acture delivered before the  
Symphanekromenoi

Improvised Salutatory  
H

Their society unexpected universality -

"we formed no far reaching plans in connection  
with this founding; for, knowing the wretchedness  
of human life, & the treacherousness of all  
existence, we determined to come to the assistance

of nature in the execution of its universal law,  
to dissolve our society if we were not  
anticipated." (p. 165)

Comments about the ceiling room - green  
like a funeral home & nature's pounding  
storm outside (a comment about God speaking  
in soft breezes but man's actions for only  
hearing loud storms). (p. 166)

↓  
yet we ignore this & are preoccupied  
w/ eating, drinking, worrying &  
"increasing" "A" calls for the storm  
to break through this external complacency.

~~Walter~~

Comment on lessons Art as space & repose  
w/ poetry as time & movement

↓  
"A" was to ~~affirm~~ distinguish between  
joy & grief.



- reflections on Grief & Joy w/  
less-in comparison between  
poetry & art in mind  
(external/internal - movement/  
repose. ...) p. 167

joy = expressive

grief = repressive

shadowgraphs - means  
of viewing reflective grief -  
mainly by looking at its  
external shadow shown upon  
a wall (that would otherwise  
appear to be uninteresting) -  
"delicate inner inscription"  
p. 171



The idea of art as repose - his thinking in terms of categories where reflected perfection or beauty are singular & static in form but which a fluid in expression → what about the advent of motion pictures? How is this art? Difference between the stage & screen & artfulness. p.176/7

The paradox of ~~the~~ deception as viewed by love p.177

Avoiding the pain of reflective grief ('caused by love contrasting deception')

- ① egoistic (prideful) element: refuses to believe that a deception took place (because of self-worth)
- ② sympathetic (faithful) element refuses to believe that a deception took place (because of other's worth?).

→ ~~Break~~ → a potentiality more difficult than an actuality - potentiality tends to leave behind a shadow of doubt about what would have happened



leading to a reservoir for reflective art.  
p. 178

love of the environment → reject Clarissa  
he was a scoundrel, etc. → yes!! But  
she doubts & ~~loses~~ out to her doubt.

p. 179/80  
→ 'her decision is made ... she does not  
enter a convent, but she puts on the veil of  
sorrow which conceals her from every  
alien glance.' p. 181

seeking ~~self~~ solitude (to put away the  
world) or ~~active~~ activity (to distract &  
occupy the spirit) p. 182.

→ reflects on the events of love & cannot  
come to a verdict because of love  
the inquiry is postponed. p. 183

understanding how love looks at  
a woman → this is a deceiver/not a  
deceiver (p. 184-5)

Questioning love & Chaviz's love:

"If love cannot endure, what then can endure?" (p. 185)

Sk's own story of taking the blame for love lost to "protect" the beloved, p. 186

the characteristic of her grief is the adlessness which prevents her from finding the object of her grief." (p. 187)

no illusion ... deception re: love leaves  
an empty hole → grief p. 187

(possessing a note of life's happiness -  
anxiety to partly know p. 188)

## II. Donna Elvira

spiritual discipline & sensual energy →  
winning the choice for Don Juan (189)

→ loses ~~the~~ herself when choose the  
world - loses the world when Don  
Juan forsake her.

Busy clanking - passions to drown  
out the <sup>her</sup> quiet despair (p. 194)

thoughts on love & deception -  
know if Don Juan's Deception can she  
still continue to love him? (p.197)  
★ Dispair → she rushes to the memory of  
his love, is tempted to think him not a  
deceiver (197)

picture of someone in a ship wreck unconcerned  
for self - concerned to save something but  
can't decide what that something is -  
this is Elvira's plight. (202)  
the Margaret.

Attractive to Faust because of her life - more  
her innocent spirit. Love as a sensual  
version. (p.208ff).  
overwhelmed by him - nothing w/r him

[conclusion]  
reflective grief shared by the three women.  
brought together by speaker) p.215



## THE UNHAPPY MAN

"The unhappy person is one who has his ideal, the content of his life, the fullness of his consciousness, the essence of his being, in some manner outside of himself. # (p. 220)  
He is always absent, never present to himself." (p. 220)

one is absent when living either in the future or the past. (p. 220)

unhappy = living solely on hope (future) or memories (past) (p. 221)

not present is either the past present or future.

not just living in the past/future but either having no significant past (element) or non-actualized image of the future (element of doubt). e.g., person no signif. childhood becomes teacher (adult w/ youth) discovers beauty of childhood looks back at own life at blank

223 } Double trouble - not present in future or past: hope for future what was already past & is disappointed because it should have been experienced before



## The First Love

Thoughts on Inspiration (the muse) &  
the "occasion" apparent 'necessity' &  
"identical" both paradoxically necessary!

calling upon the muse; quotes Wessel  
"He whom all call upon, seldom comes." (231)

→ "productivity" → overlook both inspiration  
& occasion (232)  
↓

~~the~~ "in everything the occasion" okay  
"the occasion" in everything" what? (p. 232)

muse & occasion in "poetical" works  
compared to the reviewer's "critical" works.  
→ critic/reviewer doesn't call on the muse or  
need an occasion but "that like is only  
understood by the like" (p. 235)

the occasion is the last category. The essential  
transitional category, from the sphere of the  
idea to actuality. (p. 236)

↓  
occasion illustration: a play & its  
performance (the performance being  
the occasion) (p. 236/7)



But recalls the occasion of first seeing the  
play → being young & "in love" →  
the poet (playwright) a priest of self-  
understanding opening one's understand-  
ing (of love) w/ a burst, like a flower opening:  
"This was the good feature of the  
remark for love really opens w/ marriage,  
& in so far as one may call it a  
flower, one may appropriately call it a  
passion-flower" (p. 239)

\* About Elitioris (illusion to seducing  
a young girl) → (p. 243)

sketch about the play; comment about the  
character's education: novels & romances →  
lost in illusion or loses faith in illusion &  
gains belief in mystification (1<sup>st</sup> hidden from  
self, 2<sup>nd</sup> hidden from others) p. 248

Rinville's decision to marry Emmeline →  
Rational → emotion is secondary (p. 250/1)



~~the~~ "First love" & the denial of the  
"tremors" of preceding loves. (p. 252)  
→ arbitrary love based on an earlier impression  
No genuine collision of the present situation. The  
idea of it. The Reality → idea wins & is  
the source of the play's comedy (255)

"everyone who has a Fixed idea is a  
virtuoso on one string" p. 255 → "logic/theorist"  
ridgedly applied.

when the first love cannot be "had" -  
~~worrying~~ → carrying on quietly as if  
they had been married; if one partner in the  
"first love" is unfaithful then the other has  
the right to marry - yet so that she does it on  
the ground of respect." (p. 256)

Emeline believes that the first love is the only  
true love → Falls for Riville who is ~~imitating~~  
a Romantic Charles, hates the real Charles. marries  
Riville upon discovering Charles is married.  
Reality derails her theory → for she has fallen  
for someone other than her first love. (257)



## Bolton's method

man = social animal?

→ "beast of prey" SK p. 284

men are bored -

284 || bore themselves - aristocracy  
(entertain others)  
bore others - the mob.

boredom is defeated by

the principle of engaging oneself

→ work is the opposite of idleness not  
boredom - boredom can  
occupy activity just as well  
as inactivity p. 286

boredom → ① inborn talent e.g. -

the English "Oh"  
② mistaken effort to  
find diversion

friendship →

"Two friends form a close association in order to be everything to one another, & that although it is impossible for one human being to be anything to another human being except to be in his way. (p 291) MARRIAGE 292 ff.

marriage a major no-no! (292)

marriage on its own two feet - either it is real & a man's punishment is his divorce or it isn't & he shouldn't be punished for being wise (293)

marriage / traditions & customs "like the wind & the ~~rain~~ weather, altogether incalculable." (293)

\* women need ~~sex~~ transmitted to men 293/4

Erotic element - speaking a love ~~that~~ <sup>that</sup> was meant to be ~~retaining~~ <sup>retaining</sup> the potentiality & not selling off to one course of action. (294)

"... one must constantly vary himself, & this is the essential secret. For this purpose one must necessarily have control over one's words. To control them in the sense of producing them at will is impossible, but prudence teaches how to utilize them moment." (294/5)

"The whole secret lies in arbitrariness." (295) see (296)

Transforming the accidental into the  
absolute → admiration / experience -  
richness of the accidental

↓  
Remember accident  
absolute necessity  
"First love"

## Diary of the seducer

"His life had been an attempt to realize the task of living poetically. With a keenly developed talent for discovering the interesting in life he had known how to find it, & after finding it, he constantly reproduced the experience more or less poetically. His Diary is therefore neither historically exact nor simply fiction, not indicative but subjective.  
(p. 300)

getting the girl w/o committing oneself -  
non-reality & reality in a potential  
relationship (303)

Being led astray vividly is worse  
than outwitting - outwitting w/ its  
changing scenery sparks hope - unceremoniously  
w/ its sense of confusion gives no hope <sup>such</sup> (304)

marriage illusion: to hold an image & not  
to possess the essence of it. (p. 311)

Differences between men & women -

A young girl does not develop  
in the sense that a boy does... But  
her dream has infinite richness" (327)

The mystery of falling in love

And should I not be content, I who regard  
myself as a favorite of the gods, I who had  
the rare good fortune to fall in love  
again? This is something that no art, no  
study can effect, it is a gift. ... The  
opportunity falls to our lot seldom enough, so, if it  
does appear, then it is in truth worth seizing;  
for the fact is enough to drive one to  
despair, that it requires no art to seduce  
a girl but good fortune to find one worth  
~~seducing~~ seducing.



"woman = weaker sex but ... illusion" p.335

(ideal woman = self contained) (336) and  
influence = girl friends

point is not to force oneself on  
her - but to bring her to the point at  
"when she almost begs to make this free  
submission," "that here where happiness  
depends on this." Illusion involving the  
"spiritual" not just physical. (p.337)

falls "freely" from his lips  
→ the novel lovers all catch their first  
first name / "old friend" / "spiritual dissonance" 1/338

He waits - "to see her in to love her" per  
novels \* true if loved had no didactic (exchange  
dialogue) → "but what does one really  
learn about love from novels? Sheer lies, which  
helps shorten the text." (p.339/40)

She is not <sup>an honest</sup> theoretically experienced reader...  
(340)

using ~~obliqueness~~ & ~~embarrassment~~ to neutralize her  
defenses. (p.42/3).



→ love & freedom & Cardelin's gratification  
toward Johannes (356)

→ having money & having one (357)

What does a young girl fear? Intellectuality.  
Every other weapon (in courtship) can be neutralized  
w/ her femininity but not the intellectual (p. 358)

Something that she isn't quite ready for  
produces a platonic cover for his advances

Taking her off surprise - mobilizing his forces  
the limited law of the interesting (361)

→ the ethical & engagement (363) ↑

[ An Aesthetic not a Seduction (363) (important idea)  
A knowledge of love ]

~~How to~~ ~~not~~ ~~not~~  
How to not her / begin the engagement:

What I must principally impress upon  
him is that the whole affair is only a fictitious  
game. "... I simply do not care to possess a  
girl in the mere external sense, but to enjoy her  
— an artistic sense. ..." (367/8)



engagement of human  
attention; marriage

engagement → no association  
w/ love (371)

(how to break the  
engagement, boring  
marriage (372))

full significance through  
love 373

world power & love (374)

~~deduction~~  
a perfect gentleman (won't  
make a public display of affection)  
but ends w/ deceit. It's  
either us or them. (375)

Environment is always of great importance, especially for the sake of memory." (385)

Cordelia etched in his thoughts in this place (her house) which involves other images (A field + a <sup>sea-</sup>captain's cabin) which enhances the illusion.

The seducer gives her what he learns from her. He adds himself to her image (contrary to popular "Svengali" practices) p. 384/386

the way of thought = male; the way of imagination = female. 386

grasping the infinite. "The infinite is just ~~a~~ naturally a part of a young girl ... " 386-7

~~difference~~ between ~~man~~ & ~~woman~~  
movements & infinitely (confusion & illusion & reality) - that the beloved enters.

imagination is the natural range of beautiful women. (386)

~~He loves her - then he loves himself~~

He loves her & everything that belongs to her:  
because he belongs to her → he loves himself:

"What is, then, in the profane eyes of the world  
an expression of the greatest egotism is for your  
initiated eyes an expression of purest sympathy..."  
(399)

love: appearances/remembrances dialectic  
\* [405]

\* A letter enhancing the romantic ideal (Proval  
over the actuality) [410]

Proval & kissing "Contribution to the Theory  
of the Kiss." then to a girl. hypotense  
in the first kiss.

---

variety & developing the erotic.  
(small talk) → gestures (\* #13)  
→ heated quarrels

under what circumstances should an engagement be broken? "Catch 22"

Prime ~~example~~ example: ill suited lovers  
\* 417/18 -

\* Fear & love → (418) appearances & freedom (fears of insecurity/abandonment)

The rift caused by a broken engagement  
(see 420-1)

\* The contradiction of an engagement  
(& hence intention) / 422,

important \* woman's beauty & aestheticism 422/23

"woman is ... being for another" (424)  
eg, Nature for the Other, Spirit...  
actually invisible until placed in juxtaposition w/  
the other.

woman is substance & man is reflection.  
(426)

being for another → everything to a husband  
Blaise → it's a lie that only a husband  
can understand. (427)

